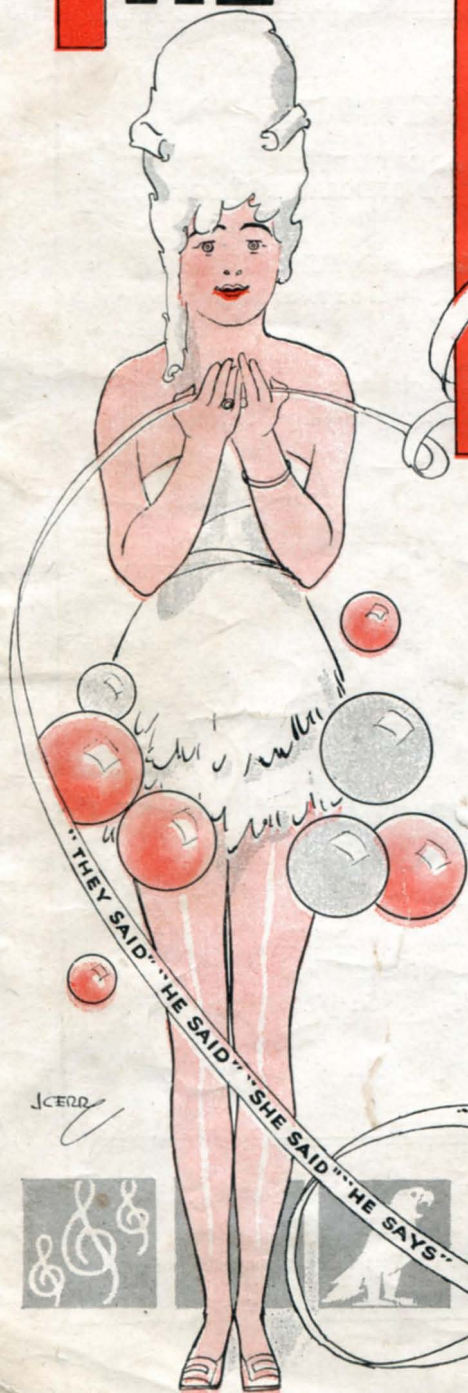


THE TATLER

TIPS
TALES &
TOPICS

SONG
STAGE &
SCREEN



THE TATLER

Vol. 1

FEBRUARY, 1919

No. 1

TABLE *of* CONTENTS

THE ARTICLES AND PICTURES ARE COPYRIGHTED AND
MUST NOT BE REPRINTED WITHOUT SPECIAL PERMISSION

POPULAR SONGS VS. UNPOPULAR PROHIBITION

The effect of Prohibition on Popular Songs will be to make them more popular—and why.—By the Editor.

How, owing to the sudden signing of the armistice, a new crop of popular songs had to be written over night.—By Major Cleff.

Mickey—a new national character.

“Idiotic, Isn’t It?” a Funny Poem by the author of the Winter Garden shows.

A double page display of stage beauties.

New Song Hits to try on your piano—

Mickey

Don’t Cry Frenchy

How Ya Gonna Keep ‘em Down on the Farm

Come on, Papa

A Tumble Down Shack In Athlone.

Double Plays—Humor from the Song Writers.

Behind the Screen—Live news of motion pictures.

February Releases for Popular Song Rolls.

Published monthly by the Tatler Publishing Company

WALTER E. COLBY, EDITOR

Copyright by The Tatler Publishing Co.

Entered at the Post Office as second-class matter.



Popular Songs and Unpopular Prohibition

By WALTER E. COLBY

EVER since Adam and Eve, appearing in the Garden Theatre, warbled a little interpolation of their own entitled, "In the Shade of the Old Apple Tree," and were cancelled for putting in business not in the show, it has been generally conceded that the chief ingredients of a regular good time were Wine, Woman and Song. It is a combination that has never failed to work, has stood the test of time and, in the last analysis, left little to be desired. Now and then you have run across a man who sort of specialized in one or the other, but even they mixed 'em up at times. Nat Goodwin could sing a little, and Old Omar Khayyam's idea of supreme happiness was, "A flask of wine . . . and Thou beside me, singing." There's your combination in a nutshell. The Old Troubadours loved a drink from the glass and a wink from a lass, and to-day, if you mix a sip of rare vintage, milady's smile and a bit of a Hungarian rhapsody, you're gone.

It's always been the same—Wine, Woman and Song, and will be—until next July. After that, the combination that has been working so well for centuries is going to be all

busted up by certain gentlemen who say, "You will have to substitute something for wine." Substitute what? Think of "Bevo, Woman and Song,"—"Nut Sundaes, Woman and Song." Substitute your eye, there is no substitute, and for our part we'll get along, if we have to, with just woman and song and let it go at that, although, of course, we'll all have to play the two a little stronger to make up for what we have lost.

What will we have to sing about after the wine is gone, you ask? You'll find enough. In fact, with more than half the country dry now and the rattling of the dry bones of bone dry prohibition plainly heard there has never been such a demand for popular songs. And that's only natural. "Whistle and forget your troubles."

What are you going to whistle? A popular song, of course. Nothing is going to help chase the July blues so much as the popular song. If you don't believe it, wait and see. You're not going to sit around and mope and sulk because you can't have a high ball. You're going to put "Come On, Papa" on the old victrola and have a laugh, or bang

(Continued on next page)

MICKEY

Words by HARRY WILLIAMS

Music by NEIL MORET

REFRAIN

(Not fast)

Mick - ey, pret - ty Mick - ey With your hair of ra - ven

hne; In your smil ing so be - guil - ing There's a

bit of Kil - lar - ney, bit of the Blar - ney, too. Child-hood, in the

(Continued from page 1)

out "How Ya Gonna Keep 'Em" on your piano and start something.

That's the principle, at least, on which Waterson, Berlin and Snyder are mapping out their popular song campaign for this year. Last year they turned out fifty song hits, an average of one, sure-fire, country-wide hit a week. Over twenty-five million copies of their songs went into the homes of music lovers in this country. That meant that an average of five copies went into every home in this land. Reflect on that!

This year they're going to double that number. An increased number of songs means more variety, and that is what the public is going to demand now. A lively dance number, a bunch of jazz, a good laugh hit, now and then a ballad—that's the mixture.

Victrola and piano concerns are looking forward to a big season, and the publishers we have just spoken of are going to supply popular songs in ample number for every record and piano in these here United States.

A New National Character

For a Sweeping Country-wide Popularity Among Old and Young, Rich and Poor, in City and Country, Nothing in Years has Equalled "Mickey"



HERE is Mickey! Mickey, the human, lovable, droll sometimes pathetic, sometimes ludicrous, but always wholesome figure who has become so famous. No creation in drama, fiction, screen or song has caught the public fancy and been taken to the public heart as Mickey has, and she will go down in popular history with "The Yellow Kid," Palmer Cox's "Brownies," "Peter Pan," "Little Nemo" and other striking and distinctive characters.

The first heard of Mickey was in the moving pictures, and by this time ten mil-

lion people have seen this wonderful photoplay. The records of box office receipts at Washington prove this. Wherever you have seen, "Mickey Being Shown Here To-day" in front of a theatre, you have seen lines of people, blocks long, waiting to get in. And why? Because no photoplay yet produced is so filled with adventure, thrills and human emotions as Mickey. One minute you feel a tear coming, but before it reaches your cheek you are holding your sides with laughter at some funny incident, or holding your breath with excitement at some hair-raising episode.

Five hundred thousand dollars is a lot of money, but that is just what was spent on this picture—\$500,000—before it was even shown to the exhibitor. But there was never the slightest doubt of its supreme success. From the time Mabel Normand read the scenario and started her triumphant creation of the role of Mickey, until the W. H. Productions Company sent the films broadcast, it was a bull's-eye. It has rightly been called "a picture you will never forget."

Then, all unexpectedly, Mickey ap-

peared in song—one of the prettiest, daintiest, hauntingest melodies in years. The picture inspired the song. One day Neil Moret, a composer, happened into the studio where the picture was being shown. He became fascinated by the charming personality of Mickey, and as the picture went on the muse began working, and, when it was over, Moret hurried to his rooms and wrote the theme that had already shaped itself in his mind. In two hours he was back at the studio and played the song for the members of the company. The author had no idea of what a hit it was to be. In fact, he had no written it with any idea of publishing it, but just to get it off his chest. Nevertheless, within a month a million copies were sold in the West alone, and no end in sight to the demand. Waterson, Berlin & Snyder heard of the song and immediately bought it. The price they paid was well up in the five figures, but when the first orders received from the dealers were totalled up they showed over 500,000 copies sold in the first four days.

To show how the song gets you—Eddie Cantor, who is playing in the Follies in Chicago and who is the best judge of songs ever, heard it and put it on at the next show. It was a knockout. Ray Samuels, the clever vaudeville girl, and a great friend of Cantor's, was appearing in Seattle. Eddie called her up and told her about the great song.

"How does it go?" asked Ray.

"Oh, Lord," said Eddie, thinking of the telephone toll, "get a copy of it."

"I can't wait," answered Ray, "you've got me so excited I must hear it now."

Eddie was game. He sang it through a couple of times and Ray said: "Great. I'll put it on to-night," and she did. She took the melody in her head to the orchestra, rehearsed it before the show, and was the hit that evening. Eddie was so excited about it all that he forgot to have the telephone charge reversed.

The Columbia Phonograph Company was quick to see the value of Mickey and immediately secured the rights of the song for their records.

Next to our President there is no better known character in the country today than Mickey.

"Don't Cry Frenchy, Don't Cry"

Words by SAM M. LEWIS and JOE YOUNG

Music by WALTER DONALDSON

Chor. *p-f*

Don't cry French-y, don't cry; When you
kiss me good-bye; I will al-ways keep the Fleur-de
lis, dear, You gave to me, dear, So dry your eye.

Joe Young—Sam Lewis—Walter Donaldson—the eternal triangle of song land! When you see a song by that combination you can be sure it's a song you'll buy sooner or later. They never miss. Their latest, "Don't Cry, Frenchy, Don't Cry," is a wonder. The music is by Mr. Donaldson, who has just been discharged from the army and has signed a contract to write exclusively for Waterson, Berlin & Snyder. While in the army he collaborated with Irving Berlin on the production music for "Yip, Yap, Yaphank."

IDIOTIC, ISN'T IT?

BY HAROLD ATTERIDGE

WHEN you figure this life that we're living

It's a question of mere getting breath
We are here for a time
For no reason or rhyme
And the future holds nothing but death.
Idiotic, isn't it?

II.

If you save all you earn you're a miser
If you spend all you earn you're a joke
In the struggle for wealth
You acquire bad health
Still the doctors can't live if you're broke.
Idiotic, isn't it?

III.

You give pain to someone when you're brought here
You're in pain when you bid life goodbye
Though it's all of no use
You attempt to produce
Someone else who will soon have to die.
Idiotic, isn't it?

IV.

When you're single you feel you should marry
When you're married you want to be free
Oh, I waste all my life
Being mean to my wife
And she's doing the same thing for me.
Idiotic, isn't it?

V.

When a working man works till he's tired
He goes in a saloon for his ale
Then some Congressman fine,
With his house stocked with wine
Says "No beer or you'll go off to jail."
Idiotic, isn't it?

Then—EARL FULLER—Now

TWO years ago, "a fellow named Fuller" was an orchestra drummer playing in one of the big hotels in New York.

Today Earl Fuller has a luxurious office at 1604 Broadway, New York, where he directs the booking of his many orchestras and instrumental organizations which are everywhere—Earl Fuller's Orchestras, Earl Fuller's Jazz Bands, Earl Fuller's All Star Bands and so on. His fame as an orchestra organizer and originator has spread over the country faster than the Bolshevik movement through Russia. At Rector's he has set the standard of music for New York.

Much of Mr. Fuller's time is devoted to directing his orchestras in making those wonderful and unique jazz records for the Victor, Columbia and Emerson records which are played on hundreds of thousands of phonographs all over the world. As a director, a man of exceptional business acumen and a composer of great ability, he is probably the best known orchestra leader in the country, and he rightly claims that his organizations are originations.

By MAJOR CLEFF



Abeda
Walter Donaldson

remembered by folks at home as the night when a dozen New Year's and election nights were rolled into one, bringing them a darned fine, four-ply, 18-karat headache, guaranteed to wear several days.

Mention the signing of the peace agreement to a song publisher or writer, and he will raise his brows and grunt, "Yes, I remember it." And he has reason to. Not that he didn't welcome the cessation of hostilities as much as anyone, but while the war had turned the world upside down and inside out, the sudden declaration of peace had the same effect on the song publishing business.

And the explanation is simple. With the war over and the boys starting for home, people had no further use for war songs. Songs that were selling at the rate of 50,000 a day became back numbers over night, and were stuck down in the music cabinet along with "Two Little Girls in Blue" and "Just Tell Them That You Saw Me."

People who had been singing songs full of tender sentiment and fond memory to

boys over there, wanted something different—something about their coming home and what would happen to them when they reached here, etc. The war was over and they wanted to forget it and they wanted songs to help them forget it, and the song writers and publishers knew it. No doctor or professor of psychology knows the public mind better or clearer than the song publisher or the boys who write the songs. Don't forget that! And so, the moment that the news of peace was verified, these keen readers of the public mind knew that they must get a different kind of song, a lot of them, and get them quick. Only those with a staff of trained, competent writers could cope with the situation, and the one that forged immediately to the front and met the emergency was Waterson, Berlin & Snyder.

I dropped into their establishment on that historic day. A hurry call had been sent out for every writer on the big staff and they were all at it. In every available room on the two floors, behind locked doors, writers like Joe Young, Sam Lewis, Walter Donaldson, Edgar Leslie, M. K. Jerome, Bert Grant, Bert Kalmar, Harry Ruby and a score of others, were working

the l'il old inspiration for all it was worth. Something new! Something different! "Baby's Prayer at Twilight" would no longer do. Baby's father was through fighting, out of danger of the Hun's guns, and didn't need baby's prayers, or anybody else's. "Hello Central, Give Me No Man's Land," that wonderful song that Al Jolson started spreading like a prairie fire over the continent, must give way. The little girl of the song could hang up the receiver and climb upstairs to bed, 'cause daddy wasn't in No Man's Land any longer. He was on his way home. That seemed to be the real theme—out of the trenches, out of France, home and happiness—and so the songs came—"Goodbye France," "Don't Cry Frenchy," "How're Ya

(Continued on page 10)



Joe Young



Sam Lewis



NORA BAYES



PASSING SHOW
Featuring "ON THE LEVEL YOU'RE A LITTLE DEVIL"



Bee Palmer



ADELE ROWLAND



Belle Baker



Mary Jane Woodhull

(C) Strauss
and Peyton

That Tumble Down Shack in Athlone

Refrain

Oh! I want to go back to that tum - ble down shack, Where the
wild ros - es bloom 'round the door; — Just to pil - low my head, in that
ould trun - dle bed, Just to see my ould moth - er once

You know Chauncey Olcott, never consents to sing a song unless it's a top-liner.
All right, here's a song, one of three, that he's singing in his new
show by George M. Cohan, "The Voice of McConnell."

How 'Ya Gonna Keep 'Em Down on the Farm?

Chorus

How 'ya gon-na keep 'em, down on the farm, — Af - ter they've seen — Pa - ree? —
How 'ya gon-na keep 'em a - way from Broad-way; Jazz-in' a - roun', — And paint - in' the town? —

This is one of the biggest song hits in the country today. Listen to the chorus of
headliners using it—Van & Schenck, Henry Lewis, Charlie King, Willie
Weston, Nellie Nichols, etc. Lively, good fun, and fits any whistle.

Double Plays— Lewis to Young to Kalmar

THEODORE METZ, who won a reputation by writing, "There'll Be a Hot Time In the Old Town Tonight," walked into a song publisher's office the other day and said, "I've got the biggest hit that ever happened, and a wonderful title!"

"Fine," said the publisher, "what's the name of it?"

"John Smith," answered Metz.

"Gee, that's a rotten title," said the publisher.

"Rotten?" replied Metz, "you're crazy. If every John Smith buys the song we'll sell over two million copies!"

It takes more than words and notes to make a song.

At the time Loew's Metropolitan opened in Brooklyn, Sam Levy, the music publisher's Kewpie, was making his report to Max Winslow. After inquiring how certain acts went, Winslow asked him how the acoustics were. Sammy replied that they must have been on before he got there as he didn't remember them.

A favorite expression of Levy's in predicting the success of a singer or actor is, "He'll take 'em like Lincoln took Nebraska."

The 400 in New York can't be so exclusive when Woolworth can break right out on Fifth Avenue with a money-making 5 and 10c store. It wouldn't surprise us a bit to see the Astorbits or the Crazyquilts come out with a five-cent bar of shaving soap or a ten cent ribbon for a \$10,000 dog.

The first week Bert Kalmar was in the publishing business the manager of a quartette came into his office and said: "Listen, I know youse guys is new in the business, and I want to give youse a chance. First, I want youse to come in and hear the boys sing." Mr. Kalmar listened and all he could hear was the bass singer. After this marvelous demonstration he called Mr. Kalmar outside and said confidentially: "We open Thursday at Loew's, and we want you to do one little thing for us. We are getting the silk hats from Remick, and we're getting the kicks from Shapiro Bernstein, and all we want from youse guys is four full dress suits." When Mr. Kalmar came to he asked them if they had tried Gimbels or Sax.

Edgar Leslie and his Fourteen Points

1—Subjects and places that songwriters are least acquainted with furnish the material for their best compositions. Irving Berlin, born in Russia, wrote "I want to go back to Michigan." Jean Schwartz, born in Budapest, wrote "Bedelia" and "My Irish Molly O." Maurice Abrahams, born in Constantinople, wrote "Take me to that Swanee Shore," and Alfred Bryan, born in Canada, wrote "I'm on my way to Mandalay." Moreover, the writers not in the service wrote the most popular war songs.

2—Songwriters are worried now that there is a big war on against royalty.

3—The commander who ordered the allied troops to wear their gas masks while marching into the city of Cologne certainly knew his business.

4—Prohibition will cost bartenders the privilege of giving first hand approval to many writers' efforts.

5—To pay an income tax on the promises I received during the past year would force me to turn bank robber.

6—The difference between a successful music publisher and a successful songwriter is about \$1,000,000, in bank balances.

7—A professional manager of a music publishing house can torpedo a writer's offering as cold-bloodedly as a U-Boat commander could destroy a hospital ship.

8—Sign in the window of an undertaking establishment in New York reads: "Welcome to our heroes."

9—The armistice caused the demobilization of more writers of war songs than there were soldiers on the western front.

10—Bolshevism's prominence in the daily headlines won't induce writers to use it as a song topic. It's just a camouflage term for poison gas and is more apt to inspire German composers.

11—It's funny how Col. Roosevelt's greatness was not evident to song writers until after he died.

12—The Kaiser was discouraged mostly by the songs which were written about him.

13—Yankee Jazz played on howitzers at Chateau Thierry started the boches on the only "shaking the shimie" movement that has been publicly applauded since it's vulgar inception.

14—Some fun playing poker now that the war is over. The bunch doesn't start discussing the war just as you get a pat full.

"Come On, Papa"

Chorus

"Come on pa - pa, Hop in ze mo - tor car, Sit by mam-ma, And hold ze hand; You start to raise for me, What zay call ze deuce; I'll be so sweet to you, Like ze Char-lotte Russe; Come on pa - pa, Be-neath the shin-ing star,

The musical score is written for voice and piano. It features a chorus with lyrics in a French-influenced English. The melody is catchy and rhythmic, with a 2/4 time signature. The piano accompaniment includes chords and arpeggiated figures. The lyrics are: "Come on pa - pa, Hop in ze mo - tor car, Sit by mam-ma, And hold ze hand; You start to raise for me, What zay call ze deuce; I'll be so sweet to you, Like ze Char-lotte Russe; Come on pa - pa, Be-neath the shin-ing star,"

If you want to start something—if you want something to break the ice when the gang comes up tonight, or if you're alone and want to chase away the blues, here's the song. It's infectious; gets 'em all jumping up and down, gets 'em all real familiar and everything! In other words, it's the real French stuff. Leave it to Edgar Leslie and Harry Ruby to put something over.

(Continued from page 5)

Gonna Keep 'Em Down on the Farm," "Oh, What a Time for the Girlies!"

One big wallowing hit after another those boys turned out almost over night, AND what was the result? As soon as peace was declared the vaudeville theatres posted notices demanding that all acts cut out the old war songs and bring their acts up-to-date. They must get new songs, and the rush to the publishers began. All the publishers were swamped, but Waterson, Berlin & Snyder were prepared. To their amazement, the acts found there a great variety of wonderful new songs, just what they needed, and just what the audiences wanted to hear. It was a godsend to the actors. Faced in the morning with the cold notice to revamp their acts, they went on at night

with new songs that took the audiences by storm.

More results. All over the country song dealers needed new selections for their counters. They wired to their New York representatives and found the ONE place to get new song beauties. Within a week after peace was declared millions of copies of the new W. B. S. songs were speeding to every corner of the continent. It was a clean-up! And sound proof of the resourcefulness, energy and efficiency of the W. B. S. organization, and that is the reason why you hear nothing but W. B. S. songs wherever you go, to the theatre, cabaret, or house party. If you ask your dealer for his ten best popular songs, nine of those he passes out will be W. B. S. songs. He'd pass you out ten only no dealer is perfect, of course.

Behind the Screen

THE front cover of this issue is embellished by the latest portrait of beautiful Anita Stewart. Take another look at it. Very soon you will have the pleasure of seeing this talented actress in her new film triumph, "A Midnight Romance," which is now being made in Los Angeles by the Anita Stewart Productions, Inc. Inside information has it that this picture will be a tremendous hit, and, with Miss Stewart featured, will draw immense crowds. It is predicted that it will pass in popularity "Virtuous Wives," which broke all house records, and also "Such a Little Queen," in which she was so perfectly cast, being such a little queen herself. Incidentally, as a queen, she is some little ruler over filmland and some popular. Do you know that she gets on an average of 60,000 letters a week from admiring patrons and that she employs a staff of twenty-five girls to attend to her correspondence?

We tried to get Mr. H. J. Shepard, owner of the wonderful picture "Mickey," to tell us something about himself, because we knew our readers would be curious to learn something about the man who gave this picture to the public. Here was his answer: "There is nothing to tell about myself except in connection with the exploitation of 'Mickey,' and that 'Mickey' is the fore-runner for a number of other unique ideas in the promotion of motion pictures." Well, maybe he can be persuaded to loosen up bye and bye.

Meanwhile we'll wait with ill-concealed impatience for the new "unique" ideas which he has promised to motion picture lovers. If they're half as good as "Mickey" we'll be satisfied. Oh, yes, he did give us his portrait, which we print here.



H. J. Shepard

Mary Pickford is to appear soon in "Daddy Long Legs."

FOUR KNOCKOUTS

The new Winter Garden show, "Monte Christo, Jr.," opened in New York the other night with four tremendous song successes. They are:

"Who Played Poker with Pocahontas?"

"What Happened to Fiji."

"When I'm Down in Dixie I'm Up in Heaven."

"When You See Another Sweetie Hanging Around."

Of all war pictures we think that "The Heart of Humanity" is the best and advise you to see it. It is all the other war films rolled into one and yet it is entirely different from any of them. It depicts the love of a mother who gave five sons to the war and shows what happens to the five boys who offered all to their country.

It takes you right out of your seats and lands you in the trenches! Each reel makes your head reel. Its phenomenal run at the Broadway Theatre in New York has had to be twice extended to meet the popular demand. It is showing in four Chicago theatres, a contemporaneous run hitherto unknown, also in Washington, Baltimore, Toledo, Cleveland, Minneapolis, etc.

It's a splendid setting for that gem of an actress, Dorothy Phillips.

"The False Faces" is the new absorbing picture presented by Thos. H. Ince, and featuring that capable and popular actor, Henry Walthall. To tell you that the story is by Louis Joseph Vance is taking all of your time that is necessary. Vance, Ince and Walthall is a combination that will get you out of your home on the stormiest night. It is full of adventure, suspense, and thrills, with romance and intrigue running all through.

If you can't hold your breath for an hour and a half you had better not see it.

It makes no difference whether you are a Republican, Democrat or Presbyterian, as long as you are an American you'll enjoy "The Fighting Roosevelts." It's a great picture about a great family, and is not only thrilling and entertaining but instructive, because it is history.

Nearly 40,000,000 signatures of moving picture patrons went to Washington on the protest against the 5 per cent film rental tax provision in the coming revenue bill. That's a pretty fair proportion of a population of a little over 100,000,000, isn't it? Shows how popular motion pictures are in this country.

QUEEN BEE

Bee Palmer has steadily grown in popular favor with the sun-dodgers until she has been called the **Queen of Jazz**. As such, however, she is one ruler who would never be admitted to a peace conference. She'd bust up the show. As a "shimmy" artist she would make a lot of motions that couldn't be seconded, that's a cinch. Someone would rise to a point or order, Bee would say, "I'll take the same," and the war would be on again.

A "Jazz Baby," Sung by a Jazz Baby

Here is a wonderful jazz song, sung by a supreme jazz artist, assisted by clever jazz interpreters. Considerable combination, or as Shakespeare would have said: "Jazz you like it."

When Sophie Tucker gets hold of a bit of jazz she makes a riot out of it, and in this particular song she is in her element. She admits it's the best jazz number she has ever had, and that's saying a good deal, because she's tried 'em all.

And that's what they all say. Jazz songs may come and jazz songs may go, and they do, with great rapidity, but this is the baby of them all, sure enough. And, as is necessary in the case of all babies, it wears well. And as should always be the case with babies, the authors have every reason to be proud of it.



Miss Tucker and her orchestra are at Reisenweber's and doing nicely, thank you. You can hear them any time in the Sophie Tucker room, where Miss Tucker is entertainer de luxe and hostess de looks. Sophie's successful appearance at Reisenweber's is a fitting climax to her many pleasantly remembered seasons in vaudeville and musical comedy. She makes things merry up there and a pleasant time is had by all.

So we rather think that our comment is pretty nearly correct—a jazz baby sung by a jazz baby.

By the way, word has just come from Paris that the jazz craze is growing there by the minute. When the let-down came, after four years of terrible hardship, they were ready for something new and different, and the American jazz just filled the bill.



FREE!

Fill out this coupon and send it to us, and we will mail you FREE, PREPAID, a THREE MONTHS' SUBSCRIPTION to "THE TATLER." If you enjoy popular songs or moving pictures you'll enjoy this VALUABLE, NEWSY MAGAZINE.

Name

Street

City

State

THE TATLER Publishing Company,
209 West 48th Street, New York City.

A WORD WITH YOU

HERE is a little magazine that's going to interest you. It's going to be worth your while and worth ten times the ten cents that it costs you to have it in your home.

It will tell you each month the best popular songs in the market and will give you an idea how each one goes, so you will know just what to get for your piano, victrola or player.

It will give you interesting stories about these songs, how they came to be written, and something about the boys who write them.

It will tell you all the interesting news about the best motion pictures, and the people who appear in them, with portraits of your favorites.

It will be full of stories you'll enjoy about songs, screen and stage.

It will be bright, breezy and entertaining. It will be something **ENTIRELY NEW** and **ENTIRELY DIFFERENT** from anything on the news stands.

TEAR OUT THE COUPON ON THE OPPOSITE PAGE AND GET THREE MONTHS' SUBSCRIPTION FOR A STAMP!

February Releases for Biggest Song Hits

STANDARD MUSIC ROLL CO.
Down the Lane And Home Again.
How 'Ya Gonna Keep 'Em Down On
The Farm?
My Barney Lies Over The Ocean.
The Tale The Church Bell Told.
That Tumble-Down Shack In Athlone.
Mickey.

CONNORIZED MUSIC CO.
Down The Lane And Home Again.
Come On, Papa!
How 'Ya Gonna Keep 'Em Down On
The Farm?

THE RYTHMODIK
How 'Ya Gonna Keep 'Em Down On
The Farm?
Oh! What A Time For The Girlies
When The Boys Come Marching
Home!
Come On, Papa!

THE Q. R. S. MUSIC ROLL CO.
Come On, Papa!
Oh! What A Time For The Girlies!

THE VOCALSTYLE MUSIC CO.
Come On, Papa!
I Wonder Why She Kept On Saying,
Si, Si, Si, Senior!

THE STAR PIANO CO.
Oh! How I Wish I Could Sleep Until
My Daddy Comes Home!

N. Y. RECORDING LABORATORIES
Good-Bye, France.

EMPIRE TALKING MACHINE CO.
Oh! How I Hate To Get Up In The
Morning!
On The Level, You're A Little Devil.

EMERSON PHONOGRAPH CO.
Come On, Papa!
Good-Bye, France.
Good-Bye, France. Medley.

VICTOR TALKING MACHINE CO.
Rock-A-Bye Your Baby With A Dixie
Melody.

Good-Bye, France.
The Worst Is Yet To Come.

COLUMBIA PHONOGRAPH CO.
How 'Ya Gonna Keep 'Em Down On
The Farm?

Good-Bye, France.
Good-Bye, France (Medley) Int Papa
And Barney Lies Over The Ocean.

IMPERIAL PLAYER ROLL CO.
That Tumble Down Shack In Athlone.

LINK PIANO CO.
What A Time For The Girlies!

NATIONAL MUSIC ROLL CO.
Good-Bye, France.

Come On, Papa!
Oh! What A Time For The Girlies!

ORIENT MUSIC ROLL CO.
Good-Bye, France.

PATHE FRERES CO.
My Barney Lies Over The Ocean.
Rock-A-Bye Your Baby (Medley).
Intr. Wish I Could Sleep And Re-
member The Day.

ROSE VALLEY CO.
Where Poppies Bloom.
Good Night, Blue Eyes.
Come On, Papa!
My Barney Lies Over The Ocean.
How 'Ya Gonna Keep Them Down On
The Farm?

REGINA CO.
Rock-A-Bye Your Baby With A Dixie
Melody.

How 'Ya Gonna Keep 'Em Down On
The Farm?

VOCALSTYLE MUSIC CO.
She Kept On Saying, Si, Si, Si, Senior!



"MICKEY"

"That's All!"